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SIR HENRY IRVING.

THE daily papers have been full of the history of the life and labours of the late Sir Henry Irving, yet little notice has been taken of the incidental music written by notable British musicians for various plays which he produced, or with which he was connected, at the Lyceum Theatre. In some notices the name of the composer is mentioned, but little else; in others nothing is said about either composer or music. This may perhaps be accounted for in two ways: dramatic critics may have felt that the music, however intimately connected with the drama, did not come within their province; and then, again, the audience goes to the theatre to see the play, and when overtures or *entr'acte* music begins they take it as the signal to commence conversation, so that even those who would like to listen to the music are unable to form any opinion as to its merits. The subject, indeed, of incidental music to plays is one of no little importance, and one which indeed would furnish matter for a most interesting article. Ever since the early days of Matthew Locke and Henry Purcell composers of standing were engaged on such work. Mozart, Beethoven, Schubert, and Grieg—to give a few prominent names—have written music of the kind, which even if some of the plays with which it was connected are forgotten, still lives, notably the lovely “Rosamunde” music of Schubert. More attention is now paid every year to native art; it is, therefore, a fitting moment to recall some of the occasions on which music at the Lyceum Theatre formed a special feature.

As regards order of date, mention is first made of the incidental music written by Sir (then Mr. Charles Villiers) Stanford, at the request of Lord Tennyson himself, for his play in blank verse, “Queen Mary,” produced in April, 1876. That music, however, owing to some difficulty as to the space required for the orchestra, was not performed. Yet it is, indeed, of some importance both as regards quantity and quality, and it has been arranged by the composer himself in convenient form as a pianoforte duet.* The first number, the Overture, has a dignified introduction leading to an impassioned *allegro*. There are four *entr'actes*, entitled respectively Wyatt, Philip, Cranmer (in which is intro-

duced the melody known as Tallis' Ordination Hymn), and Mary; the last-named opening with a theme already heard in the overture. And then there are two songs, “The Milkmaid's Song” and Queen Mary's pleasing but naturally plaintive “Lute Song.”

In 1893 the same composer also wrote music for Lord Tennyson's “Becket,” when the *entr'acte* entitled “Rosamund's Bower” was particularly admired.

In 1892 Mr. Edward German was engaged for “Henry VIII.” and his music gave great satisfaction: the three dances have, indeed, achieved popularity: the first is the quaint “Morris Dance,” the second, the graceful “Shepherd's Dance,” and the third, the wild “Torch Dance.”

Sir Arthur Sullivan wrote the incidental music for “Macbeth,” produced in 1888, the overture of which is occasionally heard at concerts. In connection with the above-mentioned talking, the dramatic critic of *The Athenæum* referred to that overture as being “almost inaudible on the first night.” Sir Arthur was also commissioned for the second time to prepare music for J. Comyns Carr's play of “King Arthur,” which was brought out at the close of the year 1894. It may, too, be added that Sullivan wrote the trio, “Morn, Happy Morn,” for “Olivia.”

Sir Alexander Mackenzie contributed incidental music to two plays. The first was Hermann Merivale's “Ravenswood,” produced in 1890, while part of the music (the prelude and three *entr'actes*) was performed at the Norwich Festival, which took place shortly afterwards. The third *entr'acte*, in which the composer introduced part of an old dance tune entitled “The Trumpeter's Currand,” was highly appreciated. Eleven years later Sir Alexander wrote the music to “Coriolanus.” One of the most impressive numbers was the solemn March at the close, when the body of Coriolanus is carried off, and this was most appropriately included among the music performed at the funeral of the great actor in Westminster on October 20th. It may be mentioned that, as with “Ravenswood,” Sir Alexander arranged his “Coriolanus” music in suite form, and thus it was performed with considerable success at Queen's Hall, and under his direction.

It may also be noted that some of the incidental numbers for “Faust,” which was produced December 19, 1885, were composed by Mr. Hamilton Clarke.

* Augener's Edition, No. 9906.

SHEFFIELD MUSICAL FESTIVAL.

THOUGH but an infant among festival towns, Sheffield has already acquired a reputation which requires a very high standard of work for its maintenance. The fourth of the triennial festivals in the town took place at the Albert Hall on October 4th, 5th and 6th, when the reputation acquired was not only maintained but enhanced. It would, of course, be idle to deny that the performances fell far short of perfection, some even having serious defects, but the standard generally was a wonderfully high one, such as only a devoted enthusiasm working under the greatest advantages could possibly achieve. The chorus was somewhat more pliable and elastic and also better balanced than at previous festivals, and the experience of former years had not been lost either on Dr. Henry Coward, the gifted and hardworking chorus-master, and those who had taken part before, or on those who had charge of the administrative side of the meetings.

The size of the chorus was practically the same as before, but about 50 per cent. of the 1902 singers had for various reasons not joined again, and their places had been filled up by new members. It is a rule of the Sheffield Musical Festival Association—a rule, like the laws of the Medes and Persians, which altereth not—that all applicants for admission, whether they have sung in previous festivals or not, shall undergo a severe and reliable test, and for this reason much time is saved at rehearsals, and the freshness of young voices is observable on each occasion. The expression this year was better observed, whether in the demoniacal cries in Berlioz's "Faust" (which reminded one of the famous performance of "Gerontius"), or the wailing but hopeful "Qui tollis peccata," in the Gloria of Bach's a minor Mass, or the massive choruses of "Messiah," than I remember noticing at the three earlier festivals.

The choice of a programme was no doubt largely governed by the choice of a conductor. Mr. Henry J. Wood, who directed the last festival, was unable to undertake the conductorship again owing to his duties at Queen's Hall, but he was, at least on one morning, an interested and appreciative listener. In his place the Committee had appointed Herr Weingartner, who was known to many of the chorus by his conducting of the Kruse Festival last year, at which the Sheffield Musical Union took an important part. The appointment was one at which none, save those who consider that art should be bounded by the seas which surround our island, could cavil. Out of respect for his nationality, German compositions preponderated, but little exception could be taken to the choice of the works on any score save this. Handel's "Messiah" is much more naturalized to England than its composer was, and Bach's Mass and Beethoven's "Eroica" Symphony are universal in their appeal. Brahms and Max Bruch, perhaps as yet, make a smaller demand for a hearing, but "Nanie" and the Violin Concerto of the former, and the latter's "Frithjof," for men's voices, are widely different examples of German music, and added a distinct variety. The conductor himself was represented by three works. Two eight-part choruses, "The House of Dreams" and "The Song of the Storm," were novelties, being written since the Kruse Festival aforementioned, and dedicated to Dr. Coward and the Musical Union. They are not great works, but served to show the varied capabilities of the choir, the latter, particularly, requiring very great staying power. His other work—a graceful and in places a very beautiful symphony in a flat—was more successful as music, and exhibited his command over the more delicate tones of the orchestra. In form it is modern, yet one felt all through that the composer was at heart one with the classic masters. The Symphony has been heard once before in England at, I believe, one of the Sunday Concert Society's concerts. Two novelties besides the choruses were introduced, both by Yorkshiremen. The first was by Mr. Nicholas C. Gatty, one of the family which has given us Mrs. Gatty ("Aunt Judy"), the authoress of "Parables from Nature," Juliana Horatia Ewing, Sir Alfred Scott-Gatty, Mr. Charles Gatty, and the composer's father, an antiquary of no mean order, the Rev. R. A. Gatty. Mr. Gatty, who studied at the Royal College under Sir Charles Stanford, was making his first festival appearance with a setting of Milton's "Ode on Time" ("Fly, Envious Time"), for chorus and orchestra. The other novelty was by Mr. Frederic

Cliffe, who had chosen Kingsley's "Ode to the North-East Wind," which he also set to music for chorus and orchestra. A comparison of the two works was almost inevitable, and was distinctly in favour of Mr. Cliffe's composition. Mr. Gatty's chief faults, however, seem to be those of youth coupled to a high ambition, for the Ode showed real promise for the future. Mr. Cliffe got an equally good effect by simpler means, but a word of praise is due to Mr. Gatty for the workmanlike way in which he had handled his materials. "Fly, Envious Time" will no doubt be heard again, where the necessary large orchestra and well-equipped chorus are available, but a great popularity can be safely predicted for the "Ode to the North-East Wind." Neither of the two composers conducted his work, which was perhaps a wise precaution, for past experience does not go to show that composer-conductors of the first rank are commonly found writing works for our provincial festivals.

Herr Weingartner had been in Sheffield for a week rehearsing the chorus, and spent another week in London with the band (composed largely of members of the London Symphony Orchestra) and principals, so that he had had an opportunity of impressing his own individuality on the performances, which he did not fail to take. The musical idiosyncrasies of Dr. Coward for good and ill resulting from his earlier teaching of the chorus were also to be noticed.

The outstanding features of the festival were, to my mind, Bach's Mass and the "Eroica" Symphony. The former was taken in a way which, under other circumstances, would not commend itself. The speed of the brighter choruses was at times tremendous, so fast that probably no other body of singers in the world could have sung them with the clearness and expression of the Sheffield chorus. Of course the performance was by no means perfect. There were moments, and more than moments, when the intonation was far from being exact. Wrong notes were not lacking, and in one place there was a false entry. But even with these defects one felt that, however wrong the conception was, it was a living conception. There was no mere seeking after effect on the one hand or lackadaisical following of the notes on the other. Every individual taking part, from the conductor to the rank and file of the chorus and orchestra, felt the importance of each part and of the whole. Mr. H. Lane Wilson, the baritone soloist, was hardly equal to the part assigned to him, but he made a brave effort, and his rendering of the air, "Et in Spiritum Sanctum," was very fine. Messrs. J. W. Phillips and Carl Wendling, the organist, and principal first violin, had great tasks, which they came through triumphantly. The tone produced by the latter in his solos, not only in this work but also in Herr Weingartner's symphony, was grand, and the artistic restraint and the tact shown by Mr. Phillips deserve the highest commendation.

The same remarks made with reference to the Mass may be applied, with slight modification, to the performance of so vastly different a work as Berlioz's "Faust," with which the festival concluded. The "Eroica" was about as perfectly played as could be wished, and one wondered whether Beethoven himself ever heard it so performed. The funeral march with its oboe solo (played by Mr. Malsch) was mournful and dignified in the extreme, and throughout the playing was marked by clearness, power, and dignity.

Mozart's "Requiem" was technically the most perfect exhibition of choral singing during the whole of the three days, but, except for the "Recordare" (sung by Mrs. H. J. Wood, Miss Muriel Foster, and Messrs. William Green and Lane Wilson), cold and lifeless. The quartet mentioned will linger long in many memories for its grace and feeling. It is difficult to assign a reason for the contrast between the presentations of these two last works, both directed by the same man on the same day, for a great Beethoven conductor, as Weingartner without doubt is, should surely be able to impart life to the rendition of Mozart's works.

Herr Kreisler, beginning Brahms' Violin Concerto somewhat unsatisfactorily, soon developed a big tone, and gave a soulful and virile rendering of the work. Perhaps even the thin tone of the opening bars was more apparent than real, for Mr. Cliffe's noisily effective ode immediately preceded the concerto. The cadenza was a remarkable example of chord

playing, the intonation not losing anything in the great power obtained.

Schumann's "Paradise and the Peri" afforded variety of a somewhat lighter kind than most of the works, and also gave to a number of local singers an opportunity of appearing as soloists. Charming is the word which best describes this work and the way in which it was sung. Miss Evangeline Florence, Miss Muriel Foster, and Messrs. Gervase Elwes and Frederic Austin were the principals, and the minor parts were sung by Misses Eva Rich, Clara North, Lillian Hovey, and Amy Skerritt, and Messrs. W. Burrows and J. Lycett. Miss Hovey and Mr. Lycett were particularly happy in their parts, and I may mention here that the latter also made a great deal of Brander's song in "Faust" on Friday. Though singing for so short a time he had evidently made a careful study of what was required.

I have reserved my remarks about the "Messiah," which was the subject of the first concert, until the end, because I confess my feelings are somewhat mixed. Of the interest and lack of convention in the interpretation there was no room for doubt, but while there were many places where there was room for little save admiration there were others which were equally disappointing. The accompaniments, usually put too much into the background, were brought out so as to form an integral part of the whole, but they contrasted very unfavourably in point of expression with the choral portions. The "Passion" music was taken too quickly to enforce the meaning of the sad words expressed, and the apathetic treatment by the conductor of the instruments in "He was despised" and "Behold and see" was unedifying. The chorus, "All we like sheep," was taken in the lively fashion which has found favour among certain classes of musicians, a proceeding with which I must express disagreement. Otherwise there was nothing but what was striking and yet legitimate. The soloists were Miss Agnes Nichols, Miss Ada Crossley, and Messrs. William Green and Andrew Black, who were in good form. A stronger note of conviction in "I know that my Redeemer liveth" would have greatly improved the soprano part.

HERBERT ANTCLIFFE.

THE BRISTOL FESTIVAL.

"TAILLEFER" AND MOZART'S MASS IN C MINOR.

THE London musical critic who visits a provincial festival is not at home with his environment. Much of the programmes must necessarily be hackneyed to him, and he can have but scant sympathy with the state of mind that actually enjoys a veritable orgy of music. Possibly if he lived in Bristol he would welcome the appearance of distinguished singers and instrumentalists, and the playing of a fine London orchestra, with an enthusiasm he can never hope to feel while these things are his daily entertainment. To hear music from eleven in the morning until nearly half-past three with about half-an-hour's interval, and then again from eight until eleven or longer (for the Bristol programmes were amazingly long) is certainly not the ideal way to appreciate the divinity of the art. Local amateurs, it is true, seldom attend both morning and evening performances, so that perhaps the musical critic obtains quite a wrong view of the proceedings, unless he be wise and absent himself from the concerts which do not promise some kind of novelty.

To me these festivals are interesting, not because of their novelties, but because at some of them you hear such choral singing as you never can hear in London, and I think I would gladly forego new works, and especially those "composed expressly for this festival," for the sake of hearing choral masterpieces finely performed. For that reason I deeply regret not having visited Sheffield when Handel's "Messiah," according to all accounts, received a memorable performance at the hands of Herr Weingartner and the Sheffield choir, which Dr. Coward knows so well how to train. There was nothing of the same calibre at Bristol. Mr. George Riseley is an experienced choirmaster, and knows how to make his singers subject to his will; but his interpretations,

sound enough in themselves, were not illumined by the light of exceptional insight. And especially was this so in romantic music of the modern school. The pianissimi were sweet and beautiful in quality in Elgar's "The Dream of Gerontius," the fortissimi imposing if not demoniac; but there was no peculiarly poetic spirit in the performance.

I have heard less perfect singing at the Festivals of the Three Choirs in this same work, and yet the performances have been more ideal, more mystical, more poetic. There is no doubt that Mr. Riseley's love of quick, bustling tempi marred the qualities of the music, although one has some hesitation in saying this because a slight hastening of tempo does not necessarily rob music of its mysticism. It is more that Mr. Riseley is a little square in his ideas. He does not understand the plasticity, the ebb and flow of expression within the main tempi, which are absolutely necessary to the performance of a modern work. In Mozart's resuscitated Mass in C minor the choir was more in its element, and perhaps most of all in "Lohengrin," in which the spirit of the choruses is straightforward and virile. Yet it cannot be said that the choir did all that was possible with Richard Strauss's "Till Eulenspiegel"; perhaps because the choral writing is not on conventional lines. Of the performances of "Elijah" and "Messiah," which respectively opened and closed the festival, I cannot speak, as circumstances prevented my being present at the first morning performance, and the exercise of listening to so much music made me strongly disinclined to wait for "Messiah." From all accounts some of the best choral work was done by the male choir in Mendelssohn's "Oedipus at Colonus," which was bracketed with Berlioz's seldom-heard "Lelio," the sequel to the Symphonie Fantastique. In both works Mr. Lawrence Irving and his wife, Miss Mabel Hackney, were the reciters. The revival of these works promised more interest in the announcement than was actually fulfilled, and it is a question if their inclusion in the festival programme was not something of a mistake. There was another mistake in the Bristol programme, and that was the performance of Beethoven's "Engedi," to give "The Mount of Olives" its title as revised for the sake of the opinion which rightly found its original text at variance with the secular character of the music. It would be the conventional thing to say that nothing Beethoven wrote could be quite bad, but I venture to say that, with the exception of the famous "Hallelujah," the music did not make one regret that the composer should have finished but one oratorio. To be quite candid, I even find some of the same faults in the choral part of the Ninth Symphony. It is not only that Beethoven could not write vocal music, but that he seemed to have but little idea of what was appropriate. In this "Engedi" some of the choruses would be more in keeping with a comic opera. The curious may trace the same *sautez* in that jingling military march which so disfigures the final movement of the choral symphony. The experiment of reviving "Engedi" was not successful. After all, there is generally a very good reason why some of the compositions of a great genius are not performed.

The committee, or Mr. George Riseley, or both, did well, however, to perform Mozart's Mass in C minor for the first time in England. It is curious that a work which cannot be said to have been composed in the spontaneous spirit so natural to Mozart should have been so deeply inspired. It was begun in 1785 for the fulfilment of his promise to write a Mass in honour of his own marriage, but it appears to have been put aside, and was afterwards partially finished as a commission for a religious work, and Mozart is said to have filled up the gaps from other of his church compositions. Even so the score was not quite completed, and the present editor, Dr. Aloys Schmitt, has provided the instrumentation of some of the numbers, and has constructed the missing Agnus Dei from the music of the opening Kyrie. Yet in spite of this, and the curiously inappropriate character of the solos and duets, the Mass in C minor is a work which makes one worship Mozart's genius with even more enthusiasm than before. It may be that the whole thing was an experiment

on his part. At a time when he was known principally for his operas he may have taken peculiar delight in writing a religious work on the massive lines of Bach and Handel. The spirit which led him to exaggerate the fashionable florid writing for the solo voices is not so understandable. Possibly he thought it would tend towards popularity, or, more probably, he was impulsively determined to give the *floriture* singers of his day a task which even they would find impossible. I have not looked the matter up, but I should not be surprised to find that these very solos were highly praised by contemporary critics, while some of the great choruses, the inconceivably fine "Qui Tollis" of the Gloria and the Sanctus, were voted heavy, and not the kind of music to be expected of Mozart. In all antique works there are two elements which do not combine; the expression of the musical fashion of the day (generally to be found in music of a quick tempo) and the expression of a feeling which is for all time. This want of fusion is to be found in much which Handel wrote, and it is even present in Bach. In Mozart's Mass it is exaggerated almost to the marring of a work which is otherwise full of a universal genius. It is possible, too, that the more austere religious composers of his day may have looked askance at his very modern treatment of counterpoint. Although taking Bach and even the older church composers as his models Mozart could not away with himself. And that is the fascination of his work. It has the plasticity of opera, and yet is massive and grand. The personal charm of Mozart which has endeared his music to generations of men here shines through the most unlikely medium. As a mere technical exercise, as an example of freedom in contrapuntal writing for the choir, the Mass is amazingly plastic. It is to be hoped the work will find its way into the repertoire of choral societies. The extremely difficult writing for the solo voices is against it, of course; but is there any reason why selections should not be sung? Mme. Albani, for whom an apology was made on the score of indisposition, and Miss Agnes Nicholls, as well as Mr. Ben Davies and Mr. Ffrangcon Davies to a less extent (for the tenor and baritone have not much to do), struggled right valiantly with the music. The choir sang exceedingly well, and it was evident that Mr. George Riseley was thoroughly in sympathy with the music. But even in this work his tempi were, as it seemed to me, unduly quick for the proper effect.

There were two other novelties—Richard Strauss's "Taillefer" and Mr. Joseph Holbrooke's "Marino Faliero" scena for baritone and orchestra. Many of those to whom I spoke concerning Strauss's work professed disappointment, apparently because the composer has not treated William the Conqueror's foolhardy poet with sufficiently Straussian obscurity. So straightforward a work had not been expected, and there was some talk of his having gone back to his earlier manner. But Strauss always does try to condition his music by his material. The complex effect of some of his later symphonic poems—"Zarathustra," for instance, and the "Works of Peace" section of the "Heldenleben"—is due to the composer's attempt to express a complicated mental state through his music. There is nothing esoteric in "Taillefer"; it is merely a stirring ballad peculiarly fitted for musical setting, and deals with such elemental matters as the lust of battle and the uplifting of warriors by a poet's song. Consequently the composer, being an artist (a fact which appears to surprise some people), has aimed at broad, stirring, picturesque effects. But, all the same, the workmanship is distinctly characteristic. I fancy some of the disappointment felt by critics whose opinion I value was due to the shortness of the composition. You have barely time to be thoroughly interested before the end is reached. As a rule the end of a cantata is to be welcomed. Yet afterthought shows that the composer was right. In spite of all its technical ingenuity, both in the writing for the orchestra and for the chorus, the music moves with astonishing rapidity. The composer has sacrificed his opportunities as composer in order to make his effect as poet; that is to say, he has taken

care not to dwell too long on any phase of the ballad merely to make a musical effect. There are no vain repetitions of words. Each of the *dramatis personæ* speaks through the tenor, or baritone, or soprano soloist, and the chorus is employed partly as narrator and partly to heighten the dramatic effect. All moves swiftly, as such things should move; and yet the little score is packed full of interesting and picturesque effects of voices and instruments. "Taillefer" stirs the blood, and strings up the nerves. It is a pity the high pitch is still used at Bristol, for it seriously interfered with the singing, and made some of the orchestral writing seem wanting in depth and clearness.

The third novelty, Mr. Joseph Holbrooke's scena, need not detain me long. The composer had at one time intended to use Byron's "Marino Faliero" as the libretto of an opera, but very wisely he came to see that it would be labour lost. The speech of the Doge before he is executed for conspiracy against the State of Venice is the subject matter of the scena. Mr. Holbrooke is no doubt weary of reading that in this composition his study of Wagner is fully acknowledged; but the fact must be stated once again. There is nothing, however, of direct imitation, and, on the other hand, there is a good deal of Mr. Holbrooke's own. His treatment of the voice is distinctly good. It is plastic and melodious declamation which rises easily to the right dramatic climax. The orchestra cleverly reflects the passing moods of the *dramatis personæ*. Indeed one of the faults of the scena is that the orchestra is too concerned with the musical illustration of details in the verse, which in many cases are mere passing similes or metaphors, and rather fails to make a broad, emotional effect. But the scena proves that the composer has decided gifts for dramatic music. These three novelties gave distinction to the Bristol Festival. E. A. BAUGHAN.

FRANZ LISZT.

How pathetic is it to read of Richard Wagner's struggles to gain a position which would make it worth his while to continue the work which he had started, and to compare them with the triumphal progress his friend Liszt was making over the face of Europe, sickening of the tremendous popularity which was his. Now, after the death of both, their positions are to some extent reversed. Wagner has become the hero and idol of the musical world, while as a composer Liszt is all but left out in the cold. With the exception of his rhapsodies, and a few of his songs, of which the most notable, though not the most worthy, is "Die Loreley," his compositions are practically unknown, particularly in England. True, we occasionally hear one of his orchestral works—the Mazeppa symphonic poem and "A Faust Symphony"—the commonest—but more often arrangements of the rhapsodies are included in our orchestral programmes, rather than the works conceived for the orchestra. And yet he wrote or arranged nearly two hundred works for all sorts of combinations, ranging from solos for pianoforte to choral works with orchestral accompaniment.

He was not by any means the inventor of either programme music or the symphonic poem. Possibly he was the first to use the latter title, and he certainly did more than any of his predecessors or contemporaries to develop and fix that form, and to widen the tonal possibilities and descriptive power of the orchestra. Even on the pianoforte, when the composer himself was playing, it was possible to appreciate the ultimate intention of his descriptive writing, without any lengthy or complex explanatory notes. He it was, too, among the great musicians of his time who could tread the *via media*, who could appreciate the works of such various composers as Wagner, Berlioz, and Brahms, and whose talent and friendship were appreciated by the men themselves. The power of his work in the progress of the art of music lay, apart from his creative and expressive talent in the assimilation of the methods of both Wagner and Berlioz and of the spirit of his own national music. Hungarian folk music has inspired more than one of our modern composers besides Liszt, chief among whom is Brahms, but none either utilized the melodies or caught the spirit of the national music

of Hungary as did Liszt. This did not at all interfere with his originality, but rather aided it. In certain of his works, the *Mazeppa*, *Hungaria*, and *Hunnenschlacht* poems, for instance, this distinctive colouring is almost a necessity, and in all of them it adds an interest readily appreciated by even the more phlegmatic Teuton.

One of his greatest charms is his tone colour. It is not one that is always readily appreciated, for it is frequently more subtle than the average man either desires or understands. This is one of the limitations of a great executant. He could hardly realise the difficulties which one less great than himself would encounter. In his playing I suppose every note and every chord would have its own distinctive character, and to fully realise his intentions with regard to his compositions, each player, on whatever instrument, should be made to grasp this fact. The nearer each player gets to this state of perfection the nearer are we, naturally, to the true rendering of the work; the mere playing of the notes with a due observance of the directions relating to speed and dynamic force is not sufficient.

Like all pioneers he made mistakes, and his work is not without faults. In some of his larger works, the *Dante symphony* for instance, he is at times diffuse, and his use of leading motives by no means reached perfection. It must be remembered that he was a disciple of Wagner in this matter, and a disciple is rarely as great as his master.

But yet it is remarkable how free he was from faults common to those leading on to new paths. Now that we are free from the wonderful fascination of his playing, we are better able to criticise his work as a composer. When a musician excels in one direction there are two great temptations presented to his critics. They are tempted on the one hand to decry all he does in other directions as being out of his range—that is, to regard him as a specialist and nothing more. On the other hand it is easy to be dazzled by his brilliancy in the one department, and to assume that he does all his work equally well. This is what happens in most cases, and the case of Liszt was no exception to the rule. There were critics who fell under the former of these temptations just as there were others who fell under the latter. A very large number of the second class were those who knew his personal large-heartedness and loved him as a friend in addition to admiring him as an artist. No one can remain unmoved on recollecting his work at Weimar, and reading the tributes of Richard Wagner and many others who owed so large a share of their success to him.

To those of us who know him merely by his writings and the traditions of his pupils and disciples, it is easier to preserve an unbiased mind in the criticism of his works. We have no fear of having the recollection of his wonderful personality and playing spoil by realising that as a composer he must take a second place; but while recognising his imperfections we are able to appreciate the many beauties of the work he has left. Two decades have not yet passed since he was laid to his rest at Bayreuth, and it is too soon to speak very definitely as to his position as a composer. But it is not too soon to appreciate the wonderful beauty of many of his songs, or to realise how truthful is the expression of much of his programme music. We can now acclaim at least one successor in the region of programme music, and by his works, as well as by the tendency of all serious musical thought of the last few years, we are able to some extent to realise what Liszt did for his art, which, though it may fall short of what has been done by some few of the giants of all time, is worthy to be placed very high in the record of its progress.

HERBERT ANTOIFFE.

MONARCHS AS MUSICIANS.

BY CLEMENT ANTHOBS HARRIS.

"UNKARY lies the head that wears a crown," and, more than in any other art, from the far days when Saul sent for that "cunning player on the harp," who was afterwards King David, to those of Britain's "Great White Queen," solace from monarchical woes would seem to have been sought in music.

It seems almost as sacrilegious as it is abrupt, to turn from the Royal Psalmist, "the sweet singer of Israel," to the

monster Nero—from a thousand years before Christ to fifty years after, from Prototype to anti-Christ! Yet, to us Westerns, the last of the Cæsars is the next monarch who stands out from the canvas of history as being not merely a patron of music, but himself a practical musician. And one can spare the wretch the loss since he was not only a cithar player, but almost the only monarch distinguished as a vocalist. One may credit him with this, without attributing "a divine voice" to him in the idolatrously literal way affected by his cringing courtiers, or echoing his own last words, "What an artist is lost in me!"

It is pleasanter to turn and find a modern counterpart to King David in our own Alfred the Great, whose skill as a harpist served not only an artistic, but a strategic purpose, too well known to need recounting. Is the story of King Anlaf as well known to Danish children as that of Alfred to English? Possibly not. He, too, was a harpist, and used the disguise of a minstrel as a means whereby to penetrate into the camp of his enemy—our own King Athelstan. But the Saxons, fortunately for themselves, had given him money for his minstrelsy, and he, evidently feeling a scruple about using such ill-gotten gain, buried it. A soldier saw him doing this, and so unwonted an act on the part of a wandering harpist exciting suspicion, the ruse was discovered and its purpose frustrated.

In Thibaut, King of Navarre, who flourished some three centuries after Alfred and Anlaf (to be exact, 1201-1253 A.D.), we find a monarch who successfully essayed the highest function of musicianship—that of composition. King David was probably a composer, but Thibaut is the first king whose compositions have come down to us. And his delightful little song, "*L'autrui par la matinée*," may well owe its preservation to its intrinsic charm as much as to its historical interest. But if Thibaut may claim the palm for melodic excellence, certainly our own Bluff King Hal must be awarded it for mastery of the *science* of music—harmony and counterpoint. He was also, according to contemporary opinion, a good player upon the virginals. His proficiency was, quite possibly, as much the result of circumstance as of ability. During the lifetime of his elder brother Arthur, Henry had been intended for the Episcopate. And bishops in those days were expected to have qualified in the art of musical composition. Hence he is known to have composed two complete masses; and the anthem, "*O Lord, the Maker of All Things*," was long ascribed to him, though since proved to be by William Mundy. Several songs and dances by the King are preserved in the Arundel collection.

This musical tradition Henry transmitted to the three children who succeeded him. Edward VI. not only retained John Heywood, his father's court virginal player, but employed two others also. Of Edward's personal attainments there seems to be little record. But his musical preceptor is known to have been Dr. Tye. And he was evidently on the best of terms with him, if one may trust an old play by John Rowley, printed in 1613, in which a high encomium is put into the prince's mouth:

"England one God, one Truth, one Doctor hath
For musick's art, and that is Doctor Tye."

If, as would seem probable, the renowned Doctor Tye was also the musical preceptor of the Princesses Mary and Elizabeth, he had reason to be proud of his pupils. For Mary, a player upon the regals, lute, and virginals, is said to have equalled if not excelled Elizabeth as a musician. And Elizabeth's reputation as a virginal player is a commonplace of musical history. So charming a story is told of her virginal playing in Dr. Burney's "*History of Music*," that an apology would rather be needed for omitting or mutilating it than for giving it in full. Mary, Queen of Scots, sent Sir James Melvil on an embassy in 1564. Elizabeth "asked him how his queen dressed. What was the colour of her hair? Whether that or hers was the best? Which of them two was the fairest? And which of them was highest in stature? Then she asked what kind of exercises she used. I answered," says Melvil, "that when I received my dispatch the Queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of

histories; that sometimes she recreated herself with playing upon the lute and virginals. She asked if she played well. I answered, 'reasonably for a queen.' The same day after dinner, my Lord of Hunsden drew me to a quiet gallery, that I might hear some music (but he said that he durst not avow it), where I might hear the Queen play upon the virginals. After I had hearkened awhile, I took by the tapestry that hung before the door of the chamber, and seeing her back was towards the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately, so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging, she used not to play before men, but when she was solitary, to shun melancholy. She asked me how I came there. I answered, 'As I was walking with my Lord Hunsden, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how'; excusing my fault of homeliness, as being brought up in the court of France where such freedom was allowed; declaring myself willing to endure what kind of punishment her Majesty should be pleased to inflict upon me for so great an offence. Then she sat down upon a low cushion, and I upon my knees by her; but with her own hand she gave me a cushion to lay under my knee, which at first I refused, but she compelled me to take it. She inquired whether my queen or she played best. In that I found myself obliged to give her the praise."

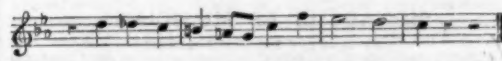
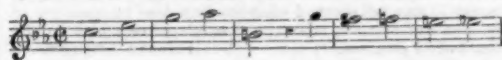
The marriage of Margaret Tudor with James IV. of Scotland in 1503 was a union of two musical dynasties. James I. of Scotland, had he lived later, and under circumstances favourable to the development of art, might have rivalled Henry VIII. as a composer. Tassoni, in a well-known quotation, states that he "not only wrote sacred compositions for the voice, but found out of himself a new kind of music, plaintive and mournful, differing from every other," which certainly agrees well with the general style of Scottish music. Unfortunately, none of it has come down to us, so it is difficult to say what is the exact place of James in the musical firmament. James III. was both a singer and instrumentalist. Lindsay of Pitcottie grumbles that his Majesty "delighted more in music . . . than he did in the governance of his realm. . . . He delighted more in singing and playing upon instruments than he did in the defence of the Borders." James V. is believed to have written two songs, "The Gaberlunzie Man" and "The Beggar's Meapokes." But though the airs are said to be of the same date, there does not appear to be any evidence that he composed them. "The wisest fool in Christendom" has left no record of musicianship, though he retained the three virginal players who had been court musicians during the three previous reigns. But Charles I. was a fair player upon the viola di gamba, his music-master being Coperario, possibly the first English musician to Italianise his name, which originally was John Cooper. He had the excuse of having begun the practice when resident in the peninsular kingdom! It would rather seem that Charles was also a player on the organ, for Coperario composed for him some "Fancies" for the king of instruments.

Perhaps no Cavalier would object to Oliver Cromwell being included under a title savouring of Royalty more than that hated of baubles would have resented it himself. But one can hardly refrain from saying that the iron-sided Puritan had a soft side to music, and that the ridiculous proscription of it under the Commonwealth was enacted before he became Protector. The Bridgewater Convocation of 1655 was asked "Whether a believing man or woman, being head of a family, in this day of the gospel, may keepe in his or her house an instrument of musike, playing on them or admitting others to play thereon." The answer was, "It is the duty of the saintes to abstain from all appearance of evil, and not to make provision for the flesh to fulfil ye lusts thereof." Cromwell made deliberate "provision for the flesh to fulfil ye lusts thereof." A professional musician named Hingeston was retained as a member of his household. He made John Wilson Professor of Music at Oxford in 1656. And when the organ in Magdalen College, Oxford, was taken down by order of Parliament, he had it erected in the great gallery of Hampton Court, where it was

played upon "to Cromwell's great content"—frequently by the poet Milton.

The influence of Royalty has not always been for the good of music. Charles II. "had been so long in France that he could tolerate only lighter kinds of composition, more suitable for the play house or ball room than the sanctuary." I quote—not for the first time—from Naumann's "History of Music." And he sent Pelham Humfrey, the cleverest of the Chapel Royal choir boys, to Paris that he might introduce this style into Church music. This was the beginning of a bad day for nationality in English music. He who would follow the Court must admire only what was French! Opera was now taking its place as the greatest form in which secular vocal music finds expression. And in England from Lock to Balfe—abroad up to the time of Mozart's "Zauberflöte"—all opera was Italian opera. He who would be successful must be Italian! Purcell, the only genius strong enough to have established a national school of composition, died at the lamentably early age of 37 in 1695. In 1713, the colossal Handel began his long residence among us, overwhelming native talent; and in opera he was avowedly Italian. It is only of late years that the Court has turned a kindly ear to other than German music. Hence, while the patriotic Scot judges music by its Scotticism, the Englishman has acquired the unfortunate habit of hearing it from the standpoint of a lover of every country but his own. His rich library of national song is soiled more by cobwebs than thumb-marks!

On the whole, however, we may be grateful that a crown has encircled the brow of composers, singers, harpists, and players upon the cithar, regals, lute, virginals, viol di gamba, and organ! Nor is the list yet complete. The name of Frederic the Great not only increases the number of sceptred composers, but enables us to add to the list an expert flautist. His is perhaps the most romantic among all stories of musical monarchs, reminding us of Handel and Bach. He had, as a lad, to study in secret! His father, Frederick William I., regarded music as an effeminate pastime, and, evidently jealous of the time Frederic had devoted to it under the tuition of Hayne, the cathedral organist, and Quantz, the flautist, forbade him instructors or musicians of any kind. The inevitable occurred. Frederic, as Crown Prince, engaged musicians as servants, and played duets with his valet; as King, he atoned for previous deprivation by lavish expenditure on a Court Band. He is said to have practised the flute four times a day, which makes one wonder why, though masterly in his execution of an Adagio, he betrayed a want of practice in quick movements. He was also very erratic in the matter of Time. It is in one of these practisings that Gérôme has represented the King in a well-known picture. One cannot but regret that the artist did not choose that morning of April 7th, 1747, when one of the greatest of composers paid his respects to one of the greatest of Kings. Frederic was about to begin a concerto with his musicians when, scanning the morning's list of visitors, he exclaimed "Gentlemen, old Bach has arrived," and he sent a message that the cantor was not to change his clothes for Court costume but come as he was! Frederic led Bach through the Court apartments, showing him no fewer than seven Silbermann pianofortes—the piano being then quite a new instrument. Then, giving him the following subject, the King asked him to extemporize:—



The King stood behind the performer's chair. It does not need his oft-repeated ejaculation, "There is but one Bach!" to make one believe that the extemporized fugue which he heard was worthy of the greatest contrapuntal genius the world has seen. Considering Frederic's well-known partiality for French literature, it is remarkable that he detested French music even more than that of Italy. He passionately admired that of Germany, and the present prevalence of music in the Fatherland

is largely due to his fostering care of vocal music in the public schools.

Even with harpists, clavier and organ players, and "wood wind," our Royal Orchestra would be lamentably weak did it contain no representative of the "strings." Germany, however, gives to this "European Concert" not merely the royal flautist just mentioned, but a proficient violinist in the person of the late Duke of Saxe-Coburg and Gotha, whose services to music as President of the Royal Amateur Orchestra, when he was Duke of Edinburgh, will long be gratefully remembered by British Musicians. Among living monarchs, the late Duke's nephew, the present Emperor William II., as is well-known, recently essayed musical composition among his many accomplishments. He must, however, look to his laurels if what a Belgian paper has lately said is true, or the Czar of Russia will prove a formidable rival! "It is stated that at a *soirée* in the Winter Palace several works from the Imperial pen were performed, among them one entitled 'The Song of Peace.'

Another work is written in honour of the saints of the Orthodox Church and of those who devote themselves to a cloistered life far from human miseries. This is dedicated to the Archduke Constantine, himself a poet and musician."

But even though our royal composers have produced their works and our sceptred players of instruments are ready, yet will our concert not be complete if there be no exponent of an art requiring some of the highest musical gifts, and which but rarely receives its full meed of praise—the art of the accompanist! In the very nature of the case one hardly expects to find an accompanist—a musical attendant upon others—in the person of a Sovereign! Yet one of the "greatest among us" has obeyed the injunction "Let him be your minister." It is said that a vocalist singing before her late Majesty Queen Victoria was greatly handicapped by a jealous accompanist who purposely played badly. Her Majesty, not hiding her displeasure, and saying she would show how an accompaniment should be played, sat down at the piano and played that to the next song herself.

A right royal reproof, and right musical!

THE MILITARY BANDS OF THE BALKAN COUNTRIES.

By W. VON HERBERT.

(Concluded from page 186.)

I COME now to the most interesting portion of my material, the Turkish military bands.

I know a good deal of the Turkish army. In my younger days I was an officer in the Turkish service, and recently I have revisited the Ottoman Empire and spent several months within its boundaries, for the express purpose of acquiring an intimate up-to-date knowledge of its present military power. But neither in those earlier nor in these latter days have I been able to obtain satisfactory answers to these questions: Where do the bands come from? On what system are they allotted to regiments? Who pays for them? Who trains them?

Turkey is notoriously a land of mystery and a land of surprises. This reputation the Turk assiduously and stealthily maintains in matters political, social, religious, military, even in such unimportant trifles as military bands.

Officially, the Turkish army has no bands, simply because, officially, there is no money for such purposes. Ex-officially, the Turkish Army has bands, but not all units—indeed, no more than perhaps one-half of the seventy-five infantry regiments of the line—have any. On which principle bands are allotted to units I know not. I suspect that locality has something to do with this, for whereas you find bands in big cities like Constantinople, Adrianople, Smyrna, Bagdad, Damascus, you find none in small towns, however important they may be as garrisons, depôts, or strongholds. Occasionally one hears of a wealthy and ambitious Commander of the *Ordu* (Army), or the Division, or even the Brigade, who pays for some of the bands in his command. The Sultan is passionately devoted to music; he has a wide acquaintance with music, and a most catholic taste, ranging from Bach to Wagner, and is himself a fine piano

player; it may be presumed, therefore, that he contributes towards the bands of the capital, which he never leaves. Again, regimental commanders and messes may maintain in part a few bands, though not many, for the Turkish officer is notoriously poor, and his salary is everlastingly in arrears. These sources may account for, perhaps, half of the existing bands; the rest is mystery. Again, I do not know how and by whom the bands are trained, for the native bandmaster is poorly educated, and would be unable to coach his men in any but the simplest pieces, such as the quick marches which are a speciality of the Turkish Army.

Unlike the Bulgarian and the Roumanian, the Turk has a liking and an aptitude for music, but it is a peculiar liking and a peculiar aptitude, and it is a peculiar kind of music for which he has this taste. To the Turk who has not an Occidental education or who has not travelled, and who has thus not acquired an artificial taste for what we Occidentals call music, the latter is not a self-contained and self-sufficient art, but is merely a complement to one of two other arts: poetry or the dance. He would be unable to divorce, in his mind, music from one or the other. To quote a simile given to me by an educated Turk: a European could not divorce the colours in an oil painting from the design; he could not put the former on a canvas by themselves, without reference to the latter, all the green shades together, next all the blue, then all the red, and so forth, and consider the result as a complete and self-contained work of art. Such is the Turk's notion of music. To him the art is like a necessary complement to a poetical recitation, or to a dance. Note, not a recitation or a dance done by him or by one of his kin, but such as are done by professionals for his pleasure and edification. The Turk, though he will never tire of listening with avidity to recited poetry, does not recite himself, and he would no more dream of dancing than the average Englishman would dream of standing on his head in the market place for the delectation of the populace.

Thus that which we Occidentals call music is absolutely strange and exotic to the ordinary Turk. In these circumstances the training of the bands must be a matter of enormous difficulty. The Turks have not even, as the Bulgarians and Roumanians have, the benefit of the gipsy element to form a nucleus to a band, for gipsies are exempt from military service.

Given the band, the money to pay for it, and the man to train it, the Turk speedily acquires an inordinate liking and great natural aptitude for one particular class of music: that is, the quick march of the fieriest type, based upon an Eastern tune, possibly Persian or Indian. Many European composers have drawn on this source. The most popular example is the "Turkish Patrol," ever beloved by English middle-class audiences; Beethoven has already been mentioned with his "Ruins of Athens"; Weber has a Turkish march tune in "Preciosa"; Rossini one in the "Siege of Corinth"; Mozart one in the "Elopement from the Serail," and there are many other less known instances.

To hear a good Turkish infantry band play a good Turkish march, at the head of the regiment, is an experience. They play it with positively electrifying dash: the legs move without effort in time to it; tiredness, footsoreness, faintness are impossible. The nearest approach to it, within my musical experience, was when as a youngster I heard Rubinstein play his own arrangement of the "Ruins of Athens" march. I stepped on air for days afterwards; in mere exuberance and boisterous lightness of heart I could have killed half-a-dozen of my schoolfellows and danced a hornpipe on their corpses. I could not credit it when I was told later that Rubinstein had at that time never been in Turkey. I shall maintain always, and against all opposition, that he must have heard a Turkish military band on the march.

The Turks use several instruments not employed by Occidentals: Pan's-pipes, not the kind employed by Gipsies, which have a compass of two octaves from the deepest *c* of the violin upwards, but a smaller and shriller kind, with a compass of an octave and a half from the twice accented *c* upwards. The effect is striking and inspiring in martial music; further, a small bagpipe, with a weird sound, the original instrument which the Germans call *Dudelsack* and which was in use when the Turks first invaded Europe, six centuries ago; again, a brass or copper drum, long and thin, held horizontally and beaten at

both ends; lastly, the famous Glockenspiel of Turkish music, copied by the Austrians and the Germans. No Turkish band is complete without a large proportion of percussion, sometimes one-third of the players. Kettledrums, big drums (they used to carry them on little carts drawn by dogs), side-drums deep, side-drums shallow, cymbals, triangles—even castanettes and tambourines I have seen in a Turkish band. The *crescendo* and *diminuendo* effects obtained on these instruments are often very fine; the *fortissimo*, though crude, is inspiring, and the *pianissimo* weird.

The less said of the performance by Turkish bands of Occidental music the better. Here, as with the Bulgarians, the effect is sometimes unwillingly humorous.

The Turkish soldiers have an astonishing aptitude for improvising bands. When in the Turkish service, in the war of 1877, I have myself helped to improvise several bands. The buglers and drummers of a regiment massed, twelve to twenty of each, a few men who own and can play the national bagpipe, a few others with toy whistles, others with cooking utensils used as cymbals, and the band is complete. The buglers know simple marches founded on bugle calls, and the rest fall easily into line. The result is, perhaps, not music according to our notions, but it answers its purpose: it helps the tired legs along, and keeps up the drooping spirit.

I have tried the same experiment with British soldiers, both in South Africa and at home, but these are not nearly so willing as Turkish soldiers are; they lack humour and do not enter into the spirit of the thing. Still, I once took possession of a town to the tune of a capital march founded on the "Come to the cookhouse door" call.

The genius for improvising bands is an inheritance from the Janissaries, the old standing army of the Ottoman Empire, abolished in 1826. In that force each soldier carried a shallow copper cooking vessel; this formed part of the ceremonial costume and never left him, whether on the march or in action. The men acquired a great aptitude for beating them with the fingers, and a whole brigade, maybe a whole army, on the march, or in the advance, performing the accompaniment to some simple bugle tune, must have had a very inspiring effect. There are several authenticated historical instances of positions being carried in this wise; the best known is the great battle of Widdin in 1801 between the rebellious Janissaries and the Imperial troops, one of the bloodiest actions in modern history. The Imperials, mostly young recruits, were frightened out of their wits even before the firing commenced by the uncanny noise produced by 80,000 opponents on their cooking vessels, and the Janissaries obtained a complete victory. This is a very lively tradition among Turkish soldiers.

PARIS MUSICAL NEWS.

THE only operatic event worthy of mention for the moment has been the *repris* of "Armide" at the Grand Opéra on Monday, October 2nd.

The genial value of this masterpiece of Gluck, as well as the fine rendering of it, and the splendid *mise-en-scène*, aroused the enthusiasm of the crowded audience on the said night. Indeed, Gluck's style offers the best evidence that really inspired music does not require the noise of modern orchestration to express the varied emotions of the human heart, from the most pathetic to the most violent. Mlle. Bréval, as *Armide*, has made real progress since her first *début* in this part.

The next attraction at the Grand Opéra will be a *repris* of "Freischütz," which is announced for the 25th instant. M. Gaillard has worked very hard to put it on the stage as near perfection as possible. At the Opéra Comique there has only been as yet a succession of *repris*es of the old *répertoire*, and *débuts* of new, indifferent singers of both sexes. Many works are in preparation at both Opera houses. The first to be produced at the Opéra Comique is a new opera by M. Paul Dukas, the libretto by M. Maurice Maeterlinck, entitled "Ariane et Barbe Bleue." The Prince of Monaco has induced M. Saint-Saëns to alter his determination not to write any more for the stage. The latter is working at a new opera,

"L'Ancêtre," which will be produced at Monte Carlo next February. The libretto is by Augé de Lassus.

The first important concert of the season was given on October 6th at the Trocadéro by the Society of the "Trente ans de Théâtre," assisted by the Lamoureux orchestra, ably directed by M. Chevillard. At the head of the rather long programme stood Schumann's "Manfred." This work, together with "Paradise and the Peri," one or two symphonies, the "Hermann and Dorothea" overture, the string quartets, and the sonatas for piano, also a small selection of Lieder, that is all which is known in France of Robert Schumann's works. But his productions are numberless, and I think them worthy to be placed by the side of those of the illustrious composers, ancient and modern, on the programmes of the great Parisian concerts. Berlioz has been sufficiently glorified, to the great honour of the modern French school. Schumann should have his turn now, and thus justice would be rendered to the interesting German school of the last century.

I remember Franz Liszt, who was surely a judge in the matter, saying one day: "Parmi les jeunes musiciens, plus ou moins insignifiants qu' on me présente, il en est un dont il faudra s'occuper; il s'appelle Schumann, et il ira très loin." In fact, the young musician went *bien loin*, and would have gone still farther but for the terrible disease which affected his mental powers, and led to his premature death. Schumann was strongly attracted towards Lord Byron. Manfred, an indefinite and incoherent personage, a sort of Faust, devoured by remorse, anxious to discover all the secrets of nature, holding intercourse with spirits, and communicating to them all the despondencies of his life, had a peculiar fascination for Schumann. He found in Manfred everything consonant with his own nature, and nobody would have translated into music the conception of Byron's poem better than himself.

In the musical adaptation, no doubt, the part given to the recitation is excessive. And the talented reciters, Messrs. Albert Lambert and Sylvain, and Mme. Sylvain, could not prevent the impression of a too extended psychologic picture.

Nevertheless, this music is charming, graceful, and at the same time powerful and of a simplicity only to be found in the works of real masters.

The personality of Schumann often shows a little disorder and insubordination, but the charm of his music does not lose thereby, notwithstanding the originality of the ideas and the independence of the forms.

Undoubtedly the music of "Manfred" would have been better appreciated if performed in a more suitable room than the immense hall of the Trocadéro, where the sounds, dividing into echoes, get dispersed into its thousand corners.

The vocal part of "Manfred" procured warm and deserved applause for Mme. Marie Lafargue (soprano) and Mme. Lucy Arbelle (contralto), both from the Grand Opéra.

The second part of the programme was not less interesting. Messrs. Monnet-Sully, Raphaël Duflos, and Mme. Roch each made a deep impression by reciting some pathetic poems, while Mmes. Zambelli, Salle, Chasles, and Vinchin were simply delightful in their "Dances anciennes." The concert was brought to a brilliant close with the "Corde Sensible," wonderfully played by Messrs. Gautier and Baron fils, and Mmes. Barty and Georgette Loger, from the Vandeville.

On Monday, October 2nd, M. Gabriel Fauré, the well-known composer and musical critic of the *Figaro*, entered on his new post as director of the Conservatoire. His first step has been already marked by a reorganisation of the old establishment, made in collaboration with Messrs. Dujardin-Beaumetz, Sous-Secrétaire d'Etat aux Beaux-Arts, and Jean d'Estournelles de Constant, chef du Bureau des Théâtres.

The reforms to be introduced are principally intended to increase the directors' power in the nomination of the new professors, who till now have been appointed by the Minister of Fine Arts, on the suggestions of the superior Council Board. The new statute also contains many pedagogic, administrative, and disciplinary improvements, so as to widen the basis of the organisation, and to bring the musical instruction more in harmony with modern progress.

A real musical treat was the great *Matinée de Gala*, given

TERENCE.

A small Irish Song
with Pianoforte accompaniment.

Words by

Katherine Tynan-Hinkson.

Music by

ALICIA ADÉLAÏDE NEEDHAM.

VOICE. 

PIANO. *mf* 

rall. *mf a tempo* 

rall. My lit - tle Snow-White Is my heart's de - light, His 

mf a tempo 

hair is as fine as the gos-sam-ers spun: And gold as the wheat, In the 



rall. *a tempo* 

Au - gust heat, Bleached to pale by the kiss of the sun. *a tempo* 

rall. *mf* 

mp
He is fair, as fair As the dai-sies are; He is

white and gold like the dai-sies snow-ing He dan-ces still like the

f
daf-fo-dil That brings the Spring through the March wind blow-ing—

rall. *mf a tempo*
His eyes are blue And his

heart is true, And the two lit.tle feet of him shaped like a flow.er, His

limbs for kis.ses, His mouth for blis.ses, His wee hands o-ver my

rall.

heart have power. *a tempo* Oh,—

mf *mp*

Ter.ence, my son, And my on-ly one, My arm-ful of joy, my

mf

lamb and my trea.sure, Whom the good God wrought, In a ten.der thought, Out of

f con

gold and white for his mo . ther's plea.sure. O

passione

Ter.ence, my son, And my on . ly one, Made of gold and white for his

mf

mo - - - ther's plea.sure.

on October 10th at the Trocadéro by the Association des Artistes Dramatiques for the benefit of the Maison de Retraite des vieux Comédiens.

The best artists, French and foreigners, contributed to the success of this charity performance. Everyone desired to do something towards the maintenance of this noble institution, founded by M. Coquelin aîné, to calm and comfort the closing years of his old comrades.

The greatest attraction of the programme was undoubtedly Signor Enrico Caruso, who in the air from the "Pagliacci" and the quartet of "Rigoletto" met with tremendous success. I have never witnessed such ovations from an audience of over three thousand drawn from the best classes. Another remarkable feature of the concert was the wonderful playing of the young pianist, Arthur Rubinstein, who was enthusiastically applauded and many times recalled. The physical and artistic likeness of this young artist to the great and regretted Anton Rubinstein, together with his *homonymy*, are extraordinary coincidences. He is also the same young pianist who won the Rubinstein prize at the last *concours* of the Parisian Conservatoire.

The appearance of Miss Farrar, from the Berlin Opera, was also greeted with general applause. This young American singer, of rather small figure, is endowed with a pleasing mezzo-soprano voice, although her method is not good.

The other co-operating artists were: M. Dufrane, Mmes. Friche, Cocye, Vauthrin, and the chorus from the Opéra Comique; further, Mmes. Arbell, Verlet, Margye, and M. Noté, from the Opéra; also Mmes. Judic, Simon-Girard, Segon-Weber, and the two brothers Coquelin.

From their quiet and happy retreat, the old actors, on receiving the echoes of this brilliant *matinée*, will undoubtedly not forget to send their warmest applause, as well as their deeply felt thanks to their president, as well as to their younger comrades, always faithful and devoted to them.

The large hall of the Trocadéro was crowded, and consequently the receipts must have been considerable.

Inexorable death has struck down another great French artist. Mme. Galli-Marié, the original and incomparable *Mignon* and *Carmen*, is no more. The daughter of the tenor Marié, of the Opéra and the Opéra Comique, she was born in Paris in 1840, and died on Friday, September 22nd, 1905, at her villa at Venice, a small village near Nice, whither she retired after quitting the stage in 1885.

The last time she appeared in public was on December 11th, 1890, at a special performance of "Carmen," given at the Sarah Bernhardt's theatre in aid of the subscription for the monument to be erected to the memory of Georges Bizet. The wonderful cast on that occasion was as follows: — *Carmen*, Mme. Galli-Marié; *Micaela*, Mme. Melba; *Don José*, M. Jean de Reszke; and *Escamillo*, M. Lasalle.

In consideration of her foregoing glorious career, Mme. Galli-Marié was much applauded, but her voice was quite gone.

Colonne and Lamoureux (Chevillard) have already published notable programmes for the season. Their concerts began on Sunday, October 15th, at the Théâtre du Châtelet and Nouveau Théâtre respectively. Colonne's first programme was exclusively devoted to Wagner's music, with the assistance of Mme. Felia Litvinne and M. Anton von Rooy. Lamoureux's first programme included "La Mer, Trois Esquisses Symphoniques," by C. Debussy, *première audition*; César Franck's fourth *Beatitude*; tenor solo, M. Cazeneuve; and Vincent d'Indy's "Symphonie pour Piano et Orchestre," with M. Ed. Rislér.

S. D. C. MARCHESI.

OUR MUSIC PAGES.

SIMPLICITY in art is a doctrine often preached though seldom practised, and this is especially true in these latter days. The title "Terence, a small Irish song," words by Katherine Tynan-Hinkson, music by Alicia Adelaide Needham, which we offer this month to our readers, is, as stated on the title, "small," and the contents show that it is also simple. And then there are some who think that what is simple must be commonplace, as, indeed, is often the case; not so, however, in the present instance.

Reviews of New Music and New Editions.

PIANOFORTE MUSIC.

Polish Dance by XAVER SCHARWENKA, Op. 3, No. 1, for Piano Solo; for Piano Solo for small hands by O. THÜMER; for Piano Solo, easy arrangement by F. KIRCHNER; Piano Duet by the AUTHOR; Piano Duet, easy arrangement by F. KIRCHNER; and Piano, 6 hands, by F. KIRCHNER. London: Augener Ltd.

DANCE music always possesses a certain attraction, merely on account of its rhythm; but when in addition to what may perhaps be termed the physical effect of the music there is also skill, charm, and character, then the pleasure afforded is ever so much more intense. The Polish Dance in question is a piece which has justly achieved popularity; hence the number of forms in which it now appears. At the head of the above list stands the music as originally written by the composer, while lower down there is an arrangement by him as a piano duet which will prove welcome, for the music thus presented is very effective. In the original pianoforte solo there are certain chords and passages which players of moderate capacity would find troublesome, and for these an easy arrangement has been prepared; the same has also been done with the author's piano duet. Both of these have been ably carried out by Mr. F. Kirchner. Players with small hands have not been forgotten: there is a version by Mr. O. Thümer in which the necessary reductions have been made. And then there is an arrangement for six hands by Mr. F. Kirchner which will please young folk, for each performer, having an easy task, will be surprised at the brilliant result.

Instructive Sonatinas and Sonatas for the Pianoforte by A. LOESCHORN:—Sonata in c, Op. 101, No. 1 (Edition No. 4967; 1s. net). London: Augener Ltd.

THE educational music of A. Loeschhorn has often been the subject of comment in these columns, and its merits being universally recognised, we need only say a few words about the sonata in question. It opens with an Allegro con fuoco, the bold principal and soft melodious themes of which are admirably contrasted; while in the development section there are canonic imitations of the second which deserve note. A graceful, expressive Andante is followed by an Allegro Scherzando, in which there is great variety of rhythm, yet plenty of cheerful melody to make the pupil forget the educational aim of the composer.

Rhapsody in e major for the Pianoforte by D. WYBURN KENNEDY. London: Augener Ltd.

THE principal section of this piece has a smooth, expressive melody, and the effect of the repeated phrase at bar 6, beginning, however, the second time on the unaccented part of the bar, is of curious yet not unpleasant effect. A new theme in the key of the relative minor follows, offering contrast, and later on it is heard again played in octaves. The music, though not strong, is fairly pleasing.

PIANOFORTE WORKS OF F. MENDELSSOHN-BARTHOLDY:—Three Caprices. Op. 33 (Edition No. 5067; price 1s. net). London: Augener Ltd.

THESE *Caprices* are interesting, but one of them, No. 1, has gained special popularity; the introductory *Adagio*, with its extended arpeggio chords modulating to the key of the sub-dominant and finally to that of the dominant of a minor, offers admirable contrast to the *Presto agitato* which follows; then again, in this movement another strong contrast is to be found between principal and subordinate themes. No. 2 in e major owes its popularity to the grace and charm of its melodies, and also to the refined style of the writing generally; it was, by the way, a favourite piece of the late Sir Charles Hallé's. The last of the set is in the mournful key of a flat minor. Here again we have an *Adagio* leading to a *Presto*, the constant groups of demisemiquaver notes in the former

PIANOFORTE MUSIC—continued.

faintly foreshadowing the principal theme of the latter. We often wonder why this Caprice, with its mysterious Adagio and impassioned Presto, is so rarely selected by pianists. Both pieces have excellent fingering; and, moreover, a carefully revised text.

SCHUBERT's *Symphony in C major*, arranged for Piano Solo by MAX PAUER (Edition No. 8392n; price 1s. 6d. net). London: Augener Ltd.

SCHUBERT wrote two symphonies in C, but although they bear no opus numbers, no confusion arises: the "Symphony in C" always means the last one he wrote; the earlier one, of mere historical interest, is not in the ordinary concert repertoire. Yet once the latter was substituted for the former. Shortly before his death Schubert sent the great Symphony to the Musikverein at Vienna for performance, but it was found too difficult, and the composer himself suggested the earlier one, "a poor consolation for the disappointment of his just hopes," says one of his biographers. The transcription before us is admirable. Mr. Max Pauer has done all that is possible within ordinary means to reproduce the score, minus, of course, the colour. The arrangement is not easy; there are many pages which will require much practice, and much care to make certain figures and phrases stand out, yet not in too obvious a manner. But Herr Pauer, a pianist of the first rank, understands how to present difficulties which players will take pleasure in overcoming.

Under the Linden Trees, Op. 625, *Feodora*, Op. 635, and *Poème d'Été*, Op. 638, for Pianoforte, by ARNOLDO SARTORIO. London: Augener Ltd.

THESE three pieces are written for players whose technique is not as yet of the higher development; they may, in fact, be termed easy. The first, *Under the Linden Trees*, has a title which suggests something gay and sparkling, and the rhythmic music of the principal section may be thus described. It is followed by one of softer character: the former may be typical of the man, the latter of the lady. The second, *Feodora*, opens with a light, pleasant melody in the key of D major, supported by a guitar-like accompaniment. In the middle section the theme is of more sustained character. A quiet coda brings the music to an effective close. The *Poème d'Été* commences in a graceful manner, some free imitations of a quaver figure in the melody producing the effect of two persons—we may perhaps say lovers—conversing. After a time comes a change to a lighter mood: an engaging theme well set off by a cheerful piquant accompaniment. All pieces may be recommended to teachers.

Pensée Fugitive for the Pianoforte by FRANK SANT-ANGELO. London: Augener Ltd.

THIS is a quiet little piece. There is first a plaintive melody, the chords which support it being played in arpeggio after the manner of a lute or guitar. Then comes a section in major of Tyrolean character, and by way of close, a few bars reminiscent of the principal theme.

En Traineau (A Sleigh Ride), Op. 1013, for Pianoforte Duet, by F. KRZCHNER (Edition No. 6934; net 1s.). London: Augener Ltd.

A SLEIGH itself cannot of course be described in music, but the idea of brisk movement can be conveyed, also the feeling of pleasure and excitement caused by a ride across the snow; and even the tinkling of the sleigh bells may be imitated. The piece opens with very bright music, while a pleasing middle section offers the necessary contrast.

Sieben Charakteristische Stücke für Klavier zu zwei Händen, komponiert von Sigfrid Karg-Elert, Op. 32. (Leipzig & Zürich: Gebrüder Hug.)

THESE four pieces are interesting: there is a certain spirit of romance in the music, although some of it may be the outcome

PIANOFORTE MUSIC—continued.

of thought rather than of feeling. The first, *Nachruf*, has dignity, while the harmonic colouring is Scandinavian. No. 2, *Fabel*, is charming: it is of the folk order, and the *Recht Lustig* section, with its constant changes of measure, is of good effect. No. 3, *Nordlicht*, is a characteristic tone-picture; the consecutive fifths in it may not be according to rule, yet they are justified by the weird effect produced. No. 4 is a fresh, delightful Finnish *Tanzweise*.

Gisa Horeðth: Mignon Menuet, Op. 66, No. 1, for two Pianos, four hands; also Menuet in F flat, Op. 66, No. 2, for Six hands. London: Augener Ltd.

ENSEMBLE pianoforte playing, which in its most frequent form is that of a duet, is pleasant and of great practical advantage. It impresses on players the importance of V. time; in a solo a performer may make a mistake and not notice it, whereas in a duet, confusion is at once caused if either player fail to give to a note its proper value. It is also pleasant. We have before us two charming Menuets, the one for two pianos, four hands, the other for six hands. The saying, "Two's company, three's none," certainly does not apply in the latter instance.

Kaleidoskop: Miniaturbilder für das Pianoforte zu 4 Händen von MORITZ MOSZKOWSKI, Op. 74. (Edition Peters, No. 3089).

THE name of the composer is well known, and many of his pieces enjoy a well-deserved popularity. There are seven numbers in the work under notice. First comes a *Molto Allegro e con fuoco*, short and attractive: the opening phrase from which the piece is practically evolved has, by the way, just a touch of Weber about it. There follows a piquant *Presto*, pp. except in two brief passages, which act as foils. No. 3 is a refined, flowing *Andante*; No. 4, a bright, engaging *Allegro moderato*; No. 5, another *Allegro*, the music of which has the character of a Scherzo, although neither the usual form nor the usual measure; No. 6 is marked *Mesto*, and it is appropriately plaintive; the brilliant No. 7 is in *Tempo di Valse*. In all these pieces the writing is most grateful to the performers, and the grade of difficulty only moderate.

INSTRUMENTAL MUSIC.

Compositionen von MAX REGER: *Trio für Piano, Violine und Viola*, Op. 2 (Edition No. 5283; 3s. net). London: Augener Ltd.

MAX REGER is a composer of whose ability there can be no question, but he frequently indulges in rhythms and harmonies which at times are exceedingly complex, so that it is very difficult to grasp the inner meaning of the music; to know how much emotional power is hidden, as it were, beneath the intellectual crust. In the opening movements, *Allegro appassionato ma non troppo*, of the Trio before us, we have, however, thematic material which shows marked feeling and earnestness, and it is developed with all skill and with due restraint. The second movement is a *Scherzo*, classical in its clearness and form, but modern as regards the character of the music. The trio, or middle section, is very quaint. The concluding movement is an *Adagio con Variazioni*. The theme is beautiful, while the variations, though they may not bear strong traces of inspiration, are masterly. On the whole we have here a work of marked interest.

CHRISTIAN SINDING: *Sonate*, F dur, für Violine und Pianoforte, Op. 73, and *Pianoforte-Stücke*, Op. 74, Heft 1, No. 1-4 and Heft 2, Nos. 5 and 6 (Edition Peters, No. 3059 and Nos. 3130a and 3130n). Leipzig: C. F. Peters.

AMONG Norwegian composers of the present day Sinding occupies a prominent place: new works from his pen, therefore, create interest. In his music there are melodic phrases and harmonies of a Scandinavian type, while in his development of subject-matter one can often trace German influence. As regards his writing for the pianoforte he shows himself a

INSTRUMENTAL MUSIC—continued.

master of that instrument. The Sonata before us consists of three movements. The first, an *Allegro con brio*, opens with a flowing theme, a second one in the major key of the mediant being of broad expressive character. In the development both are used, the opening figure of the principal being often heard in conjunction with the second subject. The *Andante* in C major opens with a quiet, expressive melody. A new theme is introduced in the middle section: it is first played very softly, but is worked up to a brilliant climax, and then follows a brief allusion to the principal theme, and a quiet coda. The final movement is brilliant. The composer writes often in a showy, yet never vulgar style. Of Op. 74 we must speak briefly. The pieces are entitled: *Prélude, Alla Marcia, Intermezzo, Caprice, Etude, Variationen*. They are all clever and interesting, but we would particularly note the charming *Intermezzo*, and the following characteristic *Caprice*, which are short and easier to play than the other numbers. But even when the composer offers difficulties, and sometimes after the style of Henselt, they are presented in a practical and pleasant manner.

VOCAL MUSIC.

Echi d' Italia, Gemme de' Maestri Antichi, Raccolta Prima: No. 6 BEETHOVEN, Ah! perfido. Scena ed Aria (English and Italian Words). London: Augener Ltd.

BEETHOVEN, in an amusing letter, evidently refers to the dramatic character of this aria, which, he considers, renders it more suitable for the theatre than the concert room. He pleads for a curtain, a screen, something or other, without which it cannot prove effective. Anyhow it is only heard nowadays at concerts. It is an early work, written about 1794, and dedicated to a Countess Clari. The music reminds one at times of Mozart, as indeed is the case with all Beethoven's early works; but there are also traces of the individuality which a very few years later the master so fully displayed. *Ah! perfido* was written with orchestral accompaniment, which is here reduced for pianoforte. The clear printing deserves note.

BOOKS.

Reading at Sight. A Manual for Teachers and Students. By R. T. WHITE, Mus. Doc. Oxon. London: J. Curwen & Sons. THERE are many things in this little manual which prove that the author has had considerable experience in the art of teaching. The title, perhaps, is not altogether a happy one, for the subject discussed is really how to read fluently. It is pointed out that the art of reading thus depends upon the player's knowing "what to see, and when to see it." He cannot at the same time trouble about the names of notes, their place on the keyboard, and how to finger them. Certain processes, we read, have, by practice, to become automatic, "leaving the mind free to concentrate itself upon other processes." Space prevents us from going into detail: all we can do is to advise teachers to read the little book for themselves.

IN THE CONCERT ROOM.

MR. HENRY J. WOOD announced at the opening of the season of the Promenade Concerts that he intended to give a good deal of Strauss music. Accordingly, there have been performances of the "Domestic Symphony," also "Heldenleben," "Eulenspiegel." With regard to the symphony there is great difference of opinion, but even those who dislike it most cannot but admire Mr. Wood's determination to see how it takes with the public. If the work ever becomes truly popular, it will certainly be in large measure owing to the conductor's patience and pluck.

A symphonic poem by Siegmund von Hausegger, entitled "Barbarossa," was performed on October 10th for the first time in England. The three sections of the work are entitled "The Distress of the People," "The Enchanted Mountain," and "The Awakening," for according to the legend the

Emperor Barbarossa will awaken from his sleep in the Kyffhäuser, and help the German people in the hour of its sorest need. The work is extremely long, and the subject matter is not striking; neither is the manner of its treatment, except in a few passages, impressive. The composer's music, however, seems to be held in high esteem in Germany, so that "Barbarossa" perhaps wants a second hearing.

Another novelty was a symphony in D minor (Irish) by Mr. Hamilton Harty, one of the ablest accompanists of the present day. He is indeed known also, and favourably, as a composer, for a quintet of his won a prize offered by Mrs. Ada Lewis-Hill, while only last year another work of his, a symphony, Op. 7, was similarly honoured at the Dublin Feis Ceoil. Other British composers have drawn from Irish folk music for the subject-matter of "Irish" symphonies, though not to the same extent as Mr. Harty. Now this composer has treated his thematic material in what may be termed a popular style; there is good workmanship in the music, yet nothing of an elaborate scholastic nature. As therefore the charm, undeniably great, of the melodies is the principal feature of the work, it would have been well not to "surfeit with too much." Better too little than too much. Anyhow, at the close the composer was twice summoned to the platform, and heartily cheered.

Mischa Elman gave an orchestral concert at the Queen's Hall on October 17th, and his programme included a new violin concerto by A. C. Glazounoff. He has written many orchestral works, and among them seven symphonies. His music is clear in form and clever, and he shows German influence more than any other Russian composer. The concerto in question is attractive, especially the *Andante* section and the bright finale, yet we doubt whether it will ever attain the popularity, for instance, of Max Bruch's G minor concerto. It is, however, satisfactory in these modern days to meet with a new work free from all extravagance, and not requiring any programme to explain its meaning: the music speaks for itself. Elman played the solo part with perfect mastery. He afterwards gave a wonderful rendering of the Beethoven concerto. Enough has been said about the boy; it still remains a mystery how in a few years he can have gained such command of the fingerboard as he exhibited in the cadenza of the first movement of the Beethoven concerto, and still more of a mystery how one so young can interpret with such understanding and genuine feeling. The Queen's Hall orchestra, under the direction of Mr. Wood, was in excellent form.

Kreisler and Kubelik both gave orchestral concerts last month, but their fame is so well established that detailed mention of their performances is unnecessary; they were both in splendid form. Mr. William Backhaus, who recently won the Rubinstein prize, gave a recital at Queen's Hall. In Beethoven's long sonata in B flat, Op. 106, his great technical command of the keyboard enabled him to overcome the very great difficulties of the work. He also played some Chopin music, though virtuosity was now and again somewhat too prominent.

ITALIAN OPERA, COVENT GARDEN.

THE autumn season with the San Carlo company, under the management of Messrs. Rendle and Neil Forsyth, commenced on Monday, October 9th, with a performance of Puccini's "La Tosca." Madame Melba taking the rôle of Mimi, and Signor Didur that of Rodolfo. The rendering of the work was very fine. Signor Mugnone proved himself an able conductor. On the following evening came Verdi's "Un Ballo in Maschera." This delightful opera, neglected for many years, is enjoying a new lease of life. Signor Zenatello, a tenor highly esteemed in his own country, made his debut as Riccardo, and by his admirable singing and acting at once won the favour of the audience. On the third evening, in "La Tosca," Madame Giachetti confirmed the very good impression which she made last year; while Signor de Marchi, the original Cavaradossi at Covent Garden,

was again heard to advantage. On the following Monday Puccini's "Manon Lescaut" was given with a strong cast, including Madame Giachetti, Signor Zenatello, and Signor Sammarco. The third act—the tragic scene at the Havre Harbour—is very dramatic, but between "La Tosca" on the one hand and "Madama Butterfly," which was given the week after, its inferiority as regards workmanship and scoring was accentuated. The prominence given to the operas of Puccini is natural enough, for three of the four operas named above have won for him world-wide popularity. The composer, it should be added, was present at performances of "Manon" and "Madama Butterfly," and of course he was called before the curtain many times. Verdi has been represented by "Il Trovatore," "Rigoletto," and "Aida."

Musical Notes.

HOME.

London.—ROYAL ACADEMY OF MUSIC.—The Stainer Exhibition (organ playing) has been awarded to George Swidenbank (Examiners: F. Corder and Sir A. C. Mackenzie, chairman). The Henry Smart Scholarship for organ playing to Kathleen Robinson (Examiners: Messrs. H. W. Richards, Reginald Steggall, and W. Stevenson Hoyte, chairman). The Maud Mary Gooch Scholarship for organ playing to Ralph Letts (Examiners as above—Smart Scholarship). The Ada Lewis Scholarships were awarded as follows:—Singing: Ethel May Head (contralto), Elsie Whitham (contralto); violin, William Raymond Jeremy; harp, Lilian Hawkins. The Liszt Pianoforte Scholarship has been awarded to Percy Hughes (Examiners: Frederick Dawson, Sir A. C. Mackenzie, and Sir August Manns chairman).—The programme of the evening concert of the North London Collegiate School (Frances Mary Buss), on October 27th, included many pianoforte pieces, and songs by well-known composers.—The programme concert of "Modern British Chamber Music" at the South Place Sunday Popular Concerts on October 22nd included Mr. Richard H. Walthew's quartet for strings in E, and Mr. Hamilton Harty's pianoforte quintet in E, Op. 12.—The sixth volume of the Oxford History of Music, "The Romantic Period," by the late Edward Dannreuther, revised by Mr. W. H. Hadow, will shortly be issued.—The chimes of Wren's Church of St. Mary-le-Bow, Cheapside, were rung on October 11th with the new setting of the tune, "Turn again, Whittington," made by Sir Charles Villiers Stanford.—The inaugural meeting of the Cremona Society was held at the Argyll Gallery on October 6th, when the president, Mr. Horace Petherick, delivered a lecture on "The Violin, Past and Present." This gentleman and Dr. Cummings are, by the way, the only survivors of the founders of the society in 1886.—The fourth series of Broadwood Concerts at the Aeolian Hall commences November 2nd.—The first concert of the new series of Symphony Concerts takes place on November 4th, when Dr. Richard Strauss will conduct his "Domestic Symphony."—The first meeting of the Incorporated Society of Musicians will be held on November 11th, when Dr. E. Markham Lee will deliver a lecture, "Some Thoughts upon Tchaikovsky."—Sir Frederick Bridge delivered the four Gresham Lectures last month, the interesting subjects being, "Matthew Locke," "Bach's 'St. Luke Passion,'" "J. B. Lully," and for the last on October 20th, the eve of Trafalgar, "British Naval Songs."—The concerts of the Mozart Society commenced on the 21st of last month at the Portman Rooms, when Mr. J. H. Bonawitz, the founder, gave an interesting and instructive historical pianoforte recital, showing the development of marches and dance music from the sixteenth century down to the present day.—The first of the Popular Concerts for Children and Young Students at Steinway Hall, on October 14th, attracted many young folk. The first part of the programme was devoted to Beethoven's music.—The sixth

series of the Leighton House Chamber Concerts commences November 9th, with the Kruse Quartet, and Herr Von Zur Mühlen as vocalist. And by invitation of the executive committee the Berlin Philharmonic Trio (MM. Anton Witke and Joseph Malkin and Frau Vits Gerhardt) will give a concert there on the 3rd instant.

Isle of Man.—The fifteenth annual music competitions will be held on March 27th, 28th, and 29th, 1906. There will be choral competitions for church or chapel choirs, male voice and female voice choirs, choral sight singing, also for vocal solo singing, violin playing, pianoforte, solo and duet, and prizes for playing a pianoforte piece from memory, and also at sight. The past history of these competitions shows what good work has been done and what interest they have aroused.

Manchester.—Mr. James Richardson, a highly esteemed artist, gave his annual cello recital at the Athenaeum Hall on October 3rd, when the unconventional programme included among other things:—Ernst von Dohnányi's sonata for violoncello and pianoforte in B flat minor, Op. 8, and short pieces by Max Bruch, Rimsky-Korsakow, and A. Nöck.

Sunderland.—An interesting and instructive course of musical meetings, under the direction of Mr. N. Kilburn, commenced on October 18th, the subject being "J. S. Bach." The second, "Beethoven," taking place on the 15th of this month, will deal with the composer's later and posthumous quartets. The third, December 14th, has for its subject "Brahms."

FOREIGN.

Berlin.—The first performance of Wilhelm Stenhammar's opera in three acts, "Das Fest auf Solhaug," based on Ibsen's poem, took place at the Opera on the 20th of September. The work, admirably given under the direction of Dr. Muck, was very favourably received.—Ferruccio Busoni has again arranged three concerts with the Philharmonic Orchestra, the programmes of which will consist of old, rarely heard works and of novelties. The first concert was announced for the 21st of October.—M. D. Max Werner, conductor of the Berlin Liedertafel, has obeyed the royal command, and composed six choral army marches, which, if they are approved of by the Kaiser, will be used in the German army.—A new quartet (Op. 29) by Paul Juon will be performed for the first time this month by the Bohemian Quartet.—A violin concerto by Jean Sibelius will also be heard for the first time on November 19th. It will be played by Professor Carl Halir, and Dr. Richard Strauss will conduct the orchestra.

Essen.—Max Reger's "Sinfonietta," his first important orchestral work, was given here under the direction of Mottl, and with marked success.

Hamburg.—Siegfried Wagner's new opera "Bruder Lustig" was produced here on the 13th of last month, under the direction of Capellmeister Brecher. The Wagner family was present, and there was a call for the composer after each act.

Leipzig.—Professor Arthur Nikisch, as opera director, has of late been displaying great activity. During the month of September he revived, amongst other works, Goetz's "Taming of the Shrew," Auber's "Fra Diavolo," Meyerbeer's "Roberto," and Rossini's "William Tell." On the 27th of that month Wolf-Ferrari's "Die neugierigen Frauen" was given here for the first time, and the work, which has already achieved popularity in other cities of Germany, drew a crowded house.

Paris.—Jules Massenet is said to have completed the score of his new opera, "Ariane," of which Catalie Mendès has written the libretto. The work is to be produced next season at the Grand Opera.

Prague.—Eugen d'Albert's new opera, "Flauto Solo," is to be produced here on the 21st of this month, and immediately afterwards it will be given at the Stuttgart theatre.

Stuttgart.—"Drot og Marst," an opera by Peter Arnold Heise, the Danish composer who died in 1379, and whose cycle, "Dyvekes Lieder," is known, is to be given here, and this will be the first performance of the work in Germany.

Vienna.—A novelty is announced to be given shortly at the Kartheater, viz. an opera in three acts, dealing with love episodes in the career of the Italian adventurer Casanova, each act written by a different dramatic author. The three acts of "Muzio Scaevola" were set to music by three different composers, of whom Handel was one, and other instances might be cited in which several composers collaborated together; and even as regards texts, authors have thus combined. The music has been composed by Herr Kapeller, conductor of the Kartheater. Casanova, it may be added, was the title of an opera by Albert Lortzing, produced at Leipzig in 1841.—A Mozart cycle is announced for this month at the Court Opera: "Don Giovanni," "Cosi fan tutte," "Die Entführung aus dem Serail," "Figaro," and "Zauberflöte."

OBITUARY.

BARBACINI, tenor vocalist, died at an advanced age, Milan.—**LUIGI BOLIS**, tenor at Lago d'Isco; aged 60.—**DICKRICH ENGEL**, musical director and conductor of various choral societies; aged 77.—**KATHARINA FREYTAG**, gifted vocalist of the Düsseldorf Opera House, died at Prague; aged 65.—**GARTEN**, popular folk-song composer, died at Paris.—**HESSE**, musical director, died at Münster.—**G. A. KÖLLA**, director of the school of music founded by him at Lausanne; aged 85.—**ALFRED LECOMTE**, editor of "La Chanson Française" at Issoudun; aged 81.—**MAURICE LEENDEES**, formerly director of the Academy of Music at Tournay; aged 72.—**EDGAR MUNZINGER**, Swiss composer, and conductor of a choral society at Basle; aged 58.—**J. H. NUNN**, founder of the Penzance Choral Society, October 17th; aged 78.—**FRANZ V. REICHENBERG**, opera singer, died at an asylum, Vienna.—**ISIDOR SEISS**, distinguished pianist, and teacher at Cologne; aged 65.—**VICTOR SJÖBERG**, writer and critic at Stockholm; aged 69.—**HERMANN THURRAU**, organist at Eisenach; aged 69.

ALLOTRIA.

AMONG some thoughtful remarks on "Playing from Memory," in a recent number of the *Bradford Weekly Telegraph*, are the following: "Memory is not so much a gift as an acquirement." Then, comparing the past, when "it was rare if the virtuoso trusted wholly to his memory," with the present, when "too much fuss is made about mere memory-playing," comes the wise advice "to play exceedingly well with the notes before attempting to play by heart, since the main purpose and object is to 'learn' rather than to retain."

Ferdinand Schubert, son of Ferdinand, brother of Franz Schubert, recently died at the age of 86. He was for many years a teacher of drawing at Wiener-Neustadt.

In the October number of the *Musican*, published at Boston, there is the first instalment of an article, "Dante and Music," translated from the manuscript of E. Forni by S. C. Very. The idea of calling attention to passages in the work of the great Italian poet of the thirteenth century relating to music is interesting; and as we know from Shakespeare, poets are fond of borrowing illustrations from an art closely allied to their own, drawing similes therefrom, and occasionally referring to contemporary musicians. A useful catalogue is also furnished by the translator, of works connected with Dante's Divine Comedy, either words from it set to music or instrumental works inspired by it.

The excellent Dutch music paper *Cecilia*, for October 15th, contains an article, "Camille Saint-Saëns, 1835-1905," by the editor, Mr. H. Viotta; and another, "Een Kunstennarsleven," in memory of G. A. Heinze (born 1820; died 1904), who in 1850 was conductor of the German Opera at Amsterdam, and also of various societies.

Isidor Seiss, whose death is recorded above, has bequeathed £10,000 to the teachers of the Cologne Conservatorium, £500 to the teachers' pension fund, and £1,000 to pupils.

CORRECTION.—In the article, "A Recollection," which appeared in last month's issue, the words "the late Walter Bache" were inserted through a misunderstanding.

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